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past examples, and hoped that the Sonderbund chapel would promise the production of monumental art in the future that would equal that of Germany during the Gothic period.⁶⁵ In addition to Jan Thorn-Prikker's stained glass windows and wall paintings by Kirchner and Heckel, the organizers considered installing Emil Nolde's *Life of Christ* altarpiece and Schmidt-Rottluff's *Four Evangelists* reliefs in the space.⁶⁶ Thus, Kirchner's woodcut, in which Brücke artists were given positions reserved for the four evangelists, can be associated with this effort in 1912 to connect the work of Brücke artists with older German religious art.⁶⁷

Plans for publishing the *Chronik* collapsed when the other Brücke members objected to Kirchner's version of their history. On 27 May 1913 those members announced the group's dissolution to their passive members. Kirchner's cover woodcut, however, was a fitting final image. It looked back to the group's origin,

referencing the Jugendstil signet (fig. 71) that Kirchner created in 1906, while also recalling Pechstein's 1909 poster (fig. 74). That allusion also served to emphasize Kirchner's absence from Die Brücke, as he had been expelled in 1912 for exhibiting with the Berlin Secession. While his 1910 poster (fig. 70) suggested a complex relationship of the group's art to French Fauvism and German woodcuts, the fusion of word and image in *Chronik*'s cover woodcut broadcast a more singular allegiance to German artistic tradition.⁶⁸ It also moved away from the collective identification with Marzella's image. Now separated in space and carved to resemble the individual styles that the artists had developed by 1913, these portraits suggest the artists' growing individuality, which resulted in distinct artistic styles, each of which came to have its own connection to the past and future of German art.

65. R. Reiche, 'Vorwort', *Internationale Kunst-Ausstellung des Sonderbundes westdeutscher Kunst-freunde und Künstler zu Cöln*, Cologne 1912.

66. A. Fischer, 'Zur kölnen "Sonderbund"-Ausstellung und ihrer Kapelle', in *Die Expressionisten vom Aufbruch bis zur Verfemung*, edited by G. Kolberg, Cologne 1996, pp. 263–75.

67. Donald Gordon argued, without clear evidence, that Schmidt-Rottluff's relief represented Kirchner, Heckel, Schmidt-Rottluff

and Pechstein as the evangelists. D. Gordon, 'German Expressionism', in *'Primitivism' in 20th Century Art*, edited by W. Rubin, New York 1984, II, p. 385.

68. For how the decorative qualities of Matisse's paintings were perceived by some in France as 'multivocal', mixing elements of French and German artistic traditions, see A. Wright, *Matisse and the Subject of Modernism*, Princeton, NJ 2004, pp. 142–45.

Shorter Notices

Master ES in a Budapest Manuscript

Anna Tüskés

The manuscript Cod. Lat. 109, held in the archives of the University Library of Budapest, is a significant treasure not only in regard to philology, but also history of art.¹ The two prints attached to the inner sides of the front and the back of

the bound cover (figs. 88–90) were removed during restoration in 2004.² Although previously unattributed, these belong to the *oeuvre* of the Master ES, who was active between 1450 and 1470 in the Upper Rhineland.³

1. I would like to express my sincere gratitude to Holm Bevers, Teréz Gerszi, Éva Knapp, Ernő Marosi, Gábor Sarbak and Péter Tóth, who helped with invaluable advice during research.

2. The codex was restored by János Juhász in 2004.

3. 'In teguminibus imagines incisae s. XVI adglutinata. Anteriori

teg. Maria plorans super filium cum Ss. filium cum Ss. Iohanne Ev. Et Maria Magd., post. Teg. Martyrium s. Sebastiani repraesentatur.' L. Mezey, *Codices Latini Medii Aevi Bibliothecae Universitatis Budapestinensis*, Budapest 1961, pp. 178–79.



88. Master ES, *Pietà*, as bound in the front cover of MS Cod. Lat. 109, before restoration, 155 × 105 mm (Budapest, University Library).

The text, written in Latin in the third quarter of the fifteenth century, is that of a prayer book. The codex was written on sheets ruled and framed in black lines. The average dimension of the pages is 142 × 102 mm and the book today consists of 387 pages. The worn nature of the pages indicates continuous use. The clear and regular fonts of *gothica cursiva textualis* are the work of a single hand, and the one-column script is continuous with no empty pages. The two prints were apparently coloured by a later hand. There is no decoration within the text apart from the beginning of each prayer, which is emphasized with a red title.

A previous owner's note on the parchment flyleaf, under

the faded pen-marks in the lower right corners, may help us to trace the provenance of the codex to the second half of the seventeenth century. According to it, the manuscript was purchased by Andras Czemanka in 1724 from the private library of the Pinner family of Besztercebánya (Banská Bystrica, Slovakia). The codex seems to have then passed from Czemanka to the library of the Jesuit University of Nagyszombat (Trnava, Slovakia), and later, after the dissolution of the Order in 1773, it was transported first to Buda, then to Pest.

The manuscript consists of the prayers of Doctor Achilles in verse written for the festivities of the ecclesiastical year,



89. Master ES, *Martyrdom of St Sebastian*, as bound in the back cover of MS Cod. Lat. 109, before restoration, 157 × 107 mm (Budapest, University Library).

and has four main structural units. Some prayers are related to celebrations of the Virgin Mary and others are addressed to saints. There are also hymns, litanies and more prayers, all related to different ecclesiastical feasts. The table of contents provides a clear summary.

An examination of the sanctorale helps considerably in identifying the codex's original location: from the presence

of some regionally venerated saints one may conclude that it is of South German or perhaps Bohemian origin. Significantly, this third part finishes with a prayer to the Virgin Mary in German.⁴

The engraving formerly in the inner side of the front cover represents the *Pietà* (Lehrs 33), while the other, from the back cover, is of the *Martyrdom of St Sebastian* (Lehrs 157).

4. Ff. 185^r–187^v, De beata Virgine Maria, 'O du almechtige Keyserine aller würdigkeyt o du edele Konigyne aller mildigkeyt,

Ad hanc orationem de Beata Virgine Innocentius papa concessit sex milia annarum'.



90. Cover of MS Cod. Lat. 109, 160 × 110 mm (Budapest, University Library).

In the latter there are some crude later corrections in ink made to reinforce the worn-out contours of this late impression.

The engravings of Master ES have not only survived as single sheets and the Budapest codex is not singular either.⁵ In fact, there are other examples of codices 'illustrated' with his works. For example, in the *Breviary of St Emmeram*, in Regensburg, his engraving of *The Celebration of Angels* from Einsiedeln is included as the flyleaf of a separate text.⁶ In the *Tegernsee Psalter*, a scene showing the *Madonna Trampling on a Snake* was attached to a prayer for the Virgin Mary.⁷

The codex including the two engravings was probably made around 1460, in South Germany or in Bohemia. It is interesting that of the two engravings inserted into the covers, the *Pietà* is known in only two other impressions, whereas the *Martyrdom of St Sebastian* is in seven.

5. B. Wenzel, 'Die Engelweihe in Einsiedeln und die Kupferstiche vom Meister E.S.', *Städte-Jahrbuch* N.F., xv, 1995, pp. 121–44.

6. Bayerische Staatsbibliothek, Munich, Clm. 14 790, f. 211v.

7. *Ibid.*, 20 110, f. 114r.

An Etching and Lelio Orsi's House

Catherine King

An etching dated 1579 of an archer has traditionally been attributed to Cornelis Cort, after an unknown artist, in the catalogues of Cort's work by Bierens de Haan, Hollstein and the new *Illustrated Bartsch*¹ (fig. 91). More recently, Manfred Sellink in *The New Hollstein* listed the etching under prints rejected as by Cort, and described it as 'after an unidentified artist' and 'by an unknown printmaker (Italian) working in

the style of Cort'.² In rejecting the customary attribution to Cort, Sellink pointed out that the artist had died a little before 1578 in Rome when an inventory of his possessions was compiled.³

Although it is still not clear who etched the print, the archer may now be identified as connected with the surviving drawings showing the mural decoration of a house bear-

1. J. C. J. Bierens de Haan, *L'Oeuvre gravé de Cornelis Cort*, The Hague 1948, p. 214, no. 244; F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts 1450–1700*, Cornelisz-Dou, Amsterdam 1951, v, p. 59, no. 244; W. L. Strauss and T. Shimura, *The Illustrated Bartsch*, 52, Cornelis Cort, New York, 1986, p. 278, no. 244 (214).

2. M. Sellink and H. Leeftang, *The New Hollstein: Dutch and Flemish*

Etchings, Engravings and Woodcuts 1450–1700, Cornelis Cort, 3 vols., Rotterdam 2000, iii, p. 253, no. 148.

3. Sellink and Leeftang, *op. cit.*, pp. xxiii–xxxi. N. Teeuwisse in *Ausgewählte Druckgraphike: Selected Prints*, 1, Berlin 2005, p. 20. Cat. no. 8 suggests that the author was a printmaker from the circle of Antonio Lafreri or Antonio Salamanca.